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Music and Dance of Chile

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### Abstract

In six lessons, third grade students will study Chilean folk music. Students will be developing auditory, rhythmic, and movement skills as well as their historical knowledge of the country. The lessons are designed to fit into a forty to forty-five minute class period. The lessons focus on the cueca dance and its importance to the country's identity.

The unit helps students develop syncopation skills as well as recognizing musical sections of a piece while participating in a dance. Students are also exposed to a new culture and how music is experienced in that culture.

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## Introduction

Over the last eight months, I have had the pleasure of digging deep into the Chilean culture and the very unusual history of their music. Many cultures have a record that shows the roots of their heritage. However, due to multiple revolutions, Chile does not. Much of their history was destroyed during wars and the community has to recreate their identity more than once. As a result of this, the music that has survived is valued very highly by Chileans.

The following unit is a collection of historical information I have found, as well as lesson plans to help teach students about this unique and beautiful country. It focuses on teaching students the national dance of Chile, the cueca.

## Indigenous Music Of Chile

### *What influences are present in Chilean Music?*

The music present in Chile during the Pre-Columbian era was music of the Mapuche people. They used music mainly for religious ceremonies and rituals and passed down from generation to generation. (“Music in Chile,” n.d.) Wooden flutes and multiple percussion instruments were used as part of the ceremonies.

As the Spaniards settled and began exchanges with the Mapuche, they interacted with their musical culture. The Mapuche people did not simply adapt instruments that the Spaniards brought, but used different items that were new to the land and made them into instruments. (“Music in Chile,” n.d.) One example of this is the use of the cow horn. Spaniards had brought livestock and the Mapuche people used the horn from the cattle and turned it into an instrument. In addition to making new instruments, they also integrated new sounds from instruments that were new to the area. Two of these are the harp and the guitar, both of which are key elements in Chilean music.

Chile is located on the western coast of South America. It spans over four thousand miles north to south, and averages about sixty miles east to west. Beaches cover the country’s western edge, while its eastern boarder is home to the Andes Mountains. Due to Chile’s distinctive geography, a range of influences has affected various regions. For example, in the northeastern corner of the country, there is more of an influence from the Andes and Peru, while, in the southern area, one hears remnants of the Argentinean culture. The fusion of these cultures creates the unique sound of Chilean music. These influences, despite the revolts and revolutions, continue to be present in music today. During the reign of the dictator Pinochet, however, almost all of the indigenous music was destroyed as a way of recreating the culture. Chileans had to

recreate their heritage after his overthrow.

### Music's Role in Chile's History

*What was the role of music in the history of Chile?*

Chile's political history is incredibly unstable. Many leaders were overthrown, which led to multiple regime changes. During these revolutions, the music of the country had a very important role on both sides of the political aisle. Protestors would use traditional folk music of the country to gain support for change. They would inset lyrics into songs that talked about social justice needs of the people. (Vila, 2014) Conversely, the government would use the same music but include pro-government lyrics to promote political policies and ideals they wanted the people to uphold. The most prominent style of music that was used was the cueca. To this day, it is considered the national dance of the country.

The cueca is not just one song. As Pablo Vila put it, "the cueca can surely be considered to be a musical genre on its own." (Vila, 2044. 76) With its varying uses and influences, the cueca does not consist of one universal sound. It is more of an overarching name that unifies this specific piece of heritage. There is a common form to the dance as well as a strong national pride associated with the name in Chile. That being said, if you asked someone in northern Chile what they consider are the elements of the cueca and then ask another from southern Chile, you would receive vastly different answers.

In 1973, Augusto Pinochet, with the help of the CIA, overthrew the sitting president and secured power as a dictator in Chile. He envisioned a brand new Chile and, in the process, tried to rid the country of any connection to its previous history. His vision was of a forward thinking,

united power that could be economically superior to the rest of South America. (Gjelten, 2006) This became a horrific time for those who were prideful of their heritage and spoke out for it. Thousands were murdered and many more disappeared. Many of those lucky enough to survive went into exile abroad.

During this time, many regulations were imposed on citizens including the ban on the use of traditional instruments and most music. The secret police would monitor and carry out the destruction of what they believed was necessary to move the country forward instead of celebrating it's past. One tradition that could not be contained was the cueca.

Pinochet decided instead of trying to fight the losing battle to exterminate the cueca, he would turn it into a symbol of his reign. On Independence Day, September 18, 1979, Pinochet announced a presidential decree making the cueca the official national dance of Chile. (Knudsen, 2001) This was an attempt to unify the country and legitimize his reign through the one thing that the whole country saw as purely Chilean. The government produced new lyrics full of pro-government sentiments and spread them throughout the country. Simultaneously, those opposing Pinochet started to use the traditional lyrics as a reminder of the old ways of their country that they loved. They also inserted new lyrics as well as certain ways of doing the dance that showed protest towards the government.

In 1988, Pinochet lost his presidency in the first democratic election since he took power. He had agreed a few years earlier to have an election stating that he had the majority of the country supporting him. The election proved otherwise and he was replaced. Despite the loss, he remained commander-and-chief of the armed forces and had himself appointed Senator for Life. (Gjelten, 2006) This appointment gave him immunity from any possible criminal charges in

Chile. After being served a warrant from a Spanish court on charges of genocide and terrorism, he was stripped of his Senator status in Chile. (Gjelten, 2006) He never stood trial in Chile or Spain due to failing health.

After Pinochet was removed from power, the Cueca remained as the national dance of the country. It became a unifying symbol under the new presidential regime and helped bring civil peace between countrymen. It is remembered as a link to Chilean heritage, not to the villainous dictator.

### The Cueca

*What is the origin of the cueca?*

The cueca is a handkerchief dance that is known as the national dance of Chile. Its origin is disputed, with many ethnomusicologists disagreeing on its heritage. Many believe that it has European roots, due to its similarity to the Spanish fandango dance (Knudsen, 2001). Carlos Vega, a musicologist from Argentina, claims that the origins of the cueca can be found in the dance salons of the aristocracy of Lima, where the name zamacueca first appeared in 1824 (Knudsen, 2001). Over time, the dance spread geographically into Chile, where they shortened the name and made it their own. In opposition to this theory, many music historians from Chile claim that the cueca was developed by a Chilean for Chileans and reject the theory of outside influences.



*Who dances the cueca?*

The cueca is a partner dance normally performed between a male and female. During the Pinochet dictatorship, women who had lost their husbands due to vanishings or killings by the government would perform a version of the dance as a group without their partners as a sign of protest. The cueca can easily be described as a courting dance. The dancers represent the courting rituals of a rooster and a hen, with the handkerchief representing the feathers. (Popovic, n.d.) Part of the individualization that dancers use while they dance is with the emotions they present to their partner and audience while they perform.

*What is the structure of the cueca?*

The cueca has a distinct structure that allows for some improvisation by the dancers. First the music starts with an instrumental introduction. This section is called the cuarteta. While this is happening, the dancers circle the floor together. When the lyrics begin, in the middle section known as the seguirilla, the partners turn and face each other. The male partner will circle the female while performing certain steps, approaching and moving away from her but never touching her. The female will alternate between moving towards the advances and away from them in a flirtatious manner. All the while, both never stop waving their handkerchiefs. Towards the end of the dance, the man will perform a series of steps closely resembling a tap dance and then will offer his arm to the woman and they will exit the performance together. Simultaneously, the lyrics will stop and a short instrumental conclusion takes place. This conclusion is referred to as the remate.

Depending on the area of the country, the structure of the music and dance vary. In the northern region, the cueca is danced to a version with no lyrics sung. The instrumentation is mostly tambourines, brass trumpets, and tubas with a much slower pace. In central Chile, they perform the version of the cueca that is considered the national style. The instrumentation includes the accordion, guitar, and percussion. This form of the cueca is used for national competitions and was the version promoted by the dictator Pinochet. In southern Chile, the cuarteta section is nonexistent and the seguirilla section is sung twice with a heavy focus on the lyrics sung and less of a focus on the instrumentation.

*What are the lyrics of the cueca?*

Like any other genre of music, the lyrics used in cueca performances vary drastically. Depending on the region, time period, political powers, seasons, and festivals, cueca lyrics will speak to the importance of the event that is occurring. Many lyrics used were poems adapted to fit into the cueca form. One example of this is from a popular version of the cueca from around 1968. The title is “Los Pueblos Americanos”, translated to “The American People”. It speaks to the idea of the identity of being Latin American across South America (Gjelten, 2006). Gjelten included the lyrics to “Los Pueblos Americanos” with its translation. It is as follows:

**Table 3.3. Lyrics of “Los pueblos americanos”**

Los pueblos americanos	The American People
Se sienten acongojados	They feel distressed
Porque los gobernadores	Because the rulers
Los tienen tan separados	Have them so separated
Cuándo será ese cuando,	When will the time come
Señor fiscal	[Mister prosecutor]
Que la América sea	That America will stand
Sólo un pilar	As one pillar
Sólo un pilar, ay sí	One pillar, ay yes
Y una bandera:	With one flag
Que terminen los ruidos	That ends the commotion
En las fronteras	At the borders
Por un puñado 'e tierra	Because I do not want a war
No quiero guerra.	For a handful of earth.

(Gjelten, 2006, 80)

Another version of the cueca that became very popular was the cueca sola. This is the cueca that was danced as a group of women instead of a partner dance. It became a sign of protest during Pinochet's leadership by the women whose husbands were murdered or had disappeared. The Sting wrote a song for the widowed dancers. The song is called "They Dance Alone". The translation of the lyrics is:

Why are there women here dancing on their own?  
 Why is there this sadness in their eyes?  
 Why are the soldiers here  
 Their faces fixed like stone?  
 I can't see what it is that they despise  
 They're dancing with the missing  
 They're dancing with the dead  
 They dance with the invisible ones  
 Their anguish is unsaid  
 They're dancing with their fathers  
 They're dancing with their sons  
 They're dancing with their husbands  
 They dance alone They dance alone

It's the only form of protest they're allowed  
 I've seen their silent faces scream so loud  
 If they were to speak these words they'd go missing too  
 Another woman on a torture table what else can they do  
 They're dancing with the missing  
 They're dancing with the dead  
 They dance with the invisible ones  
 Their anguish is unsaid  
 They're dancing with their fathers  
 They're dancing with their sons  
 They're dancing with their husbands  
 They dance alone They dance alone

One day we'll dance on their graves  
 One day we'll sing our freedom  
 One day we'll laugh in our joy  
 And we'll dance  
 One day we'll dance on their graves  
 One day we'll sing our freedom  
 One day we'll laugh in our joy  
 And we'll dance

They dance with the missing  
 They dance with the dead  
 They dance with invisible loves  
 They dance with silent anguish  
 They dance with their parents  
 They dance with their children  
 They dance with their husbands  
 They dance alone  
 They dance alone

Hey Mr. Pinochet  
 You've sown a bitter crop  
 It's foreign money that supports you  
 One day the money's going to stop  
 No wages for your torturers  
 No budget for your guns  
 Can you think of your own mother  
 Dancin' with her invisible son

They're dancing with the missing  
 They're dancing with the dead  
 They dance with the invisible ones  
 They're anguish is unsaid  
 They're dancing with their fathers  
 They're dancing with their sons  
 They're dancing with their husbands  
 They dance alone  
 They dance alone  
 (Sting, 1987)

These words embody the hurt, pain, and sadness of the widows. Many people used similar lyrics at the time in protest against the government. Depending on the needs and concerns of different communities, the words would speak to their individualized situations.

*What do dancers wear?*

Depending on the region, the dancers' costumes varies widely. Just as the sound of the music changes due to geographical influences, so do the outfits. For example, certain colors or dress styles that are common in villages will be used. In addition, the social setting in which the

dance is done has an influence on the attire. If the cueca is being performed at a religious function, certain colors would be present to represent the event. In the same way, if it is being done for a family gathering or a community carnival, the colors and dress styles may represent the season of the event.

During Pinochet's reign, a national competition of the cueca was created and all school students were required to participate in it. One reason for this was to create one identity of the cueca and spread a universal idea of what the dance should look and sound like. For these competitions, dancers would score higher for certain attire. This led to the majority of contestants wearing costuming associated with the cueca from the Zona Central region (Knudsen, 2001). These costumes were very elegant and represented a high-class person. The male dancer wear a hat and clothes usually worn by a Chilean countryman and rider. They also would wear black boots with spurs. The female dancer is dressed in colorful dresses with an apron. When the cueca is performed in a less formal setting (a town celebration, private parties) costuming would be altered to represent the specific culture of that village or city.

Another variation on clothing also appeared during Pinochet's time. As mentioned previously, the cueca was used as a sign of protest against the dictator, especially in regards to the assassination and disappearances of many men in the country who apposed his rule. The wives, mothers, and daughters of these lost men would wear black garments and perform what is known as the cueca sola outside of government buildings. This was a version of the dance that did not have the male partner involved and instead was the group of women dancing alone.

*Where is the cueca today?*

The cueca is still considered the national dance of Chile and is the cornerstone of their musical heritage. The dance has spread throughout the world and is now danced in many Latin American countries. It also can be found in Europe, the United States, and parts of Africa. Instrumentation varies greatly but the heart of the music and structure stay relatively constant.

### **Unit Overview**

These lessons are designed to fit within your current classroom routines. For example, welcoming and closing class songs should still be done as well as any other procedures that are set. The lessons are intended for a schedule in which you see classes once a week. If this is not the case, some lessons may need to be changed or introduced earlier so students have enough time to prepare.

#### **Lesson 1: What do we know about Chile?**

In this lesson, students will be assessed on their prior knowledge of Chile and the cueca dance. They will take a short written assessment that they will take again at the end of the unit to check for growth. Students will also collaborate while learning about the geography of the country and how that has shaped the music. In the process, they will create instruments based off of goods that can be found in certain areas of the country. Students will be covering the national standard of demonstrating understanding of relationships between music and the other arts, other discipline, varied context, and daily life.

#### **Lesson 2: Introduction to Cueca**

In this lesson, students will be introduced to the cueca dance. Students will view different performance of the Cueca and how they are similar and vary. In addition, they will learn some of the basic steps as well as the form of the music. Students will also discuss how the geography of Chile may affect how the dance is done in different parts of the country. Students will be covering the national standards of describing how context (such as personal and social) can

inform a performance, and demonstrating how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Lesson 3: The Rhythm of the Dance

In this lesson, students will make connections on how certain rhythms are connected with certain songs or events. For example, in America, stomp stomp clap is associated with *We Will Rock You*. In Chile, the rhythm of the Cueca is a unifying sound. Students will learn the rhythmic syncopation of the cueca. Students will also continue learning the dance. Students will be covering the national standard of when analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation. They will also improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal or social)

### Lesson 4: What They Wear

Students will research and report about what dancers wear while dancing the Cueca. Different groups will research different scenarios (formal competitions, town celebrations, etc.) using tablets or computers and present them to the class. Students will also make connections between how the differences may be tied to the geography of the country. Final instruction of the dance will also take place. Students will be covering the national standard of demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

### Lesson 5: Welcome to the Dance-Off!



Students will be entered into the \_\_\_\_\_ School Cueca Dance Competition. Students will be paired up, will practice the dance, and decide on costuming. This is a rehearsal class. Students will have to be able to justify the reasoning behind their costume choice and why their dance was done in a certain way. Students will be covering the national standards of demonstrate understanding of structure in music selected for performance, improvise rhythmic and melodic ideas, and describe connection to specific purpose and content (such as personal and social), and describe how context (such as personal and social) can inform a performance.

#### Lesson 6: Competition Day and Final Wrap Up

Students will perform their dances for the class and explain their decision-making. The class will discuss the differences as a whole group at the completion of all the presentations. At the end of class, students will retake the assessment they took on the first day of the unit to check for growth. Students will be covering the national standards of demonstrate understanding of structure in music selected for performance, improvise rhythmic and melodic ideas, and describe connection to specific purpose and content (such as personal and social), demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and content, and describe how context (such as personal and social) can inform a performance.

### Prior Knowledge

Students need no prior knowledge about Chile to start this lesson. Students should have a background in identifying rhythmic patterns and being able to keep a steady. The lesson involves many group work opportunities as well as dancing in the room. As a result, students need to be aware of classroom procedures and expectations before this unit is used. It would benefit the students if a project on a smaller scale would be completed prior to help them understand the expectation of behavior during such activities. One idea for a small scale project would be to teach a circle dance to the class and have students perform it together in small groups.

### Main Learning Objective:

Students will be able to analyze, compare, and respond to Chilean music. They will have an understanding of the cueca dance and its importance to the Chilean culture.

National Standards:

These standards are the National Core Arts Standards from NCAS.org.

MU:Cr1.1.3

a.Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).

MU:Pr4.1.3

Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3

a.Demonstrate understanding of the structure in music selected for performance.

b.When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

c. Describe how context (such as personal and social) can inform a performance.

MU:Cn10.0.3

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.3

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Essential Questions:

- How does geography play a role in music?
  - Points of discussion might include:
    - Influences from other areas, culture, traditions, accessibility to certain products (parts for instruments)
- What can music tell us about a culture?
  - Points of discussion might include:
    - The ethnicities present, what is important to the culture, instrumentation involved with the piece.
- How does understanding a culture influence our understanding of the music?
  - Points of discussion might include:
    - By knowing the context in which the music is used will influence the expression and style of its performance.
- How do you make meaningful connections with music and other arts?
  - Points of discussion might include:
    - Personal interest, prior knowledge, cultural relevancy
- How do you evaluate musical performance?
  - Points of discussion might include:
    - Personal evaluation by preset criteria, comparison to others, and analysis of elements of the piece.

### Assessments and Rubrics:

The three formal assessment pieces in this unit are the pre and post assessment and the rubric used to assess the children performances. There are many opportunities for informal assessment during each lesson. These informal assessments are key to helping pace and sequence the lesson. For example, if the class as a whole is having a difficult time with the clapping pattern, that part of the lesson should be extended. However, if only a small portion is struggling, you can adjust groups in the next aspect of the lesson so they are paired with students who are exceling and can assist one another.

In addition, possible Do Now questions are listed in each lesson and exit slip options are included. Copies of the assessments and rubric are in the materials section.

### Differentiation:

Differentiation is the key to insuring that all students can be successful in a classroom setting, no matter what their strengths and weaknesses are. By allowing for modifications based on your student population, it will help them feel successful as well as making learning accessible to a way they understand. Students may be identified and have IEP (individual education plan) or a 504 plan for special education needs.

Differentiation can take place in a multitude of areas in the lesson. One area is the content being learned. If a student has a lower or higher level of understanding, the amount of information that is expected to be learned will vary. Another area is in the procedure of the lesson. Students may have difficulty doing certain activities and may need to participate in a different way than the rest of their classmates. Final, their may be differentiation needed for the product. Some students may need to be given a different way to express what they learned. For

example, if a student has limited writing abilities, possibly a verbal check or drawing may be more appropriate.

#### Accommodations and Modifications:

Based on the differentiation needed, certain accommodations and modifications will need to be made based on an individual student needs. By reviewing their IEP or 504 plan, you will be able to make the changes that are necessary for that student. The accommodations may include giving students extended time to learn content, one-to-one instruction, or written instructions to review as the class progresses. Modifications may include a different expectation of a final product or a completely different project to complete all together.

Additionally, other modifications to the following lessons may be required based on individual classroom accessibility to resources. These lessons rely on technology, which every classroom may not have. Also, certain districts may be able to have students create part of the project at home while others will need to allow time and give resources in the classroom. If certain resources are unavailable, the unit must be altered to fit your needs.

## Unit Plan

### Lesson 1: What do we know about Chile?

#### **Objective:**

- Students will be able to identify Chile on a map
- Students will create instruments using materials native to the area.
- Students will be able to compare Chile with the United States

#### **Materials:**

- Video Examples - 8
- Materials – do now, pre-assessment, map of South America sheet, chart paper, exit ticket
- Images – show worksheet on the Smart board (if possible)

#### **Procedure:**

1. Do Now: Do you think countries that are next to each other influence each other? Why?
2. Pre-assessment:
  - a. Students will each be given a written pre-assessment page.
  - b. Give 10 minutes to answer questions.
  - c. Have students pair and swap assessments and grade each others while teacher goes over answers.
  - d. Allow students to review their assessments quickly and then collect.
3. Identify Chile's location and neighbors
  - a. Give each student a map of South America and crayons. Students must color:
    - i. Chile in red
    - ii. Water blue
    - iii. Any country bordering Chile green
    - iv. Brown triangles on the Andes
  - b. Students will make a list of all the countries they colored in green at the bottom
  - c. As a whole group, discuss how the geography of Chile may play a role in the culture of the country
    - i. Ex. How there might be a bigger influence from Argentina in the South and Peru and Bolivia in the north
    - ii. How areas on the shore may have different needs than those in the mountains.
    - iii. Possibly different languages/dialects spoken in different areas of the country.
  - d. Show video about geography of Chile (video 8)

4. Tie this knowledge to instruments that would be used in different areas.
  - a. Have different materials in a pile and split students into two groups. One group lives in the mountainous region, and the other in the costal region.
    - i. Have items like shells, wood, rocks, acorns
    - ii. If these types of materials are unavailable, use household products like toilet paper roles and label them as the different items.
  - b. They need to pick the materials they think they would find where they lived and make as many instruments as they can out of them.
  - c. Students will create the instruments and compare how they are similar and different from region to region.
    - i. Comparing what they look, sound, and feel like
    - ii. Have students echo a teacher made rhythm on the instruments so they can hear the different tones
    - iii. Informal teaching of the cueca rhythm can be done here as one of the echo rhythms.
5. Make connection to United States and music:
  - a. Do a think pair share (about 2 minutes or less per question) and write answers in a scatter chart on the board/chart paper
    - i. In the United States, are there different musical styles in different parts of the country? Why?
    - ii. Do you think geography plays a role in that? Why?
    - iii. Is music used in the same way across the county? (do people only use it for enjoyment or are there other functions)
  - b. Bring whole group back together and discuss answers.
    - i. Relate these answers to Chile. -> In Chile, it's geography has an impact on the type of music that is played
    - ii. Explain how even in pieces that are known throughout the country, they may vary due to where in Chile they are being performed.
6. Exit Ticket: What or whom do you think influences music in Chile?



## Lesson 2: Introduction to Cueca

**Objective:**

- Students will be able to analyze a song and dance and make connections to their own experiences and to other examples
- Students will be able to execute movement that fits rhythmically with the music

**Materials:**

- Video examples – 1, 2, 3, 7
- Materials – do now, three column chart, post-it notes (two different colors), exit ticket

**Procedure:**

1. Do Now: Where is Chile and what influences the country?
2. Students will be given a three-column chart in which they will write down what they observe from watching three different videos of the cueca dance.
  - a. Video two will be from the national competition
  - b. Video one will be from a town celebration
  - c. Video three will be of a Cueca Sola performance
3. After the videos, students will be given time to review their notes and will be given six post-it notes, three of one color and three of another
  - a. Specify which color is which
    - i. Have students write three similarities they noticed (one on each post-it) and stick it on the wall/board in one area of the classroom
    - ii. Have students write three differences they noticed (one on each post-it) and stick it to a different area in the classroom.
  - b. Allow students to take a gallery walk around the room and read what others posted and comment (if you feel the class can do it) on the posts.
4. Discuss how these are all versions of the national dance of Chile, the Cueca. Explain to students that they will be learning the dance and some of its history along the way.
5. Using the presentation (video link 7) start to introduce students to the steps of the cueca and its structure.
  - a. Show competition video again (video 1) and explain how this is the formal version.
  - b. It is used to measure ability across all areas of Chile and was attempted to unify the country under one version of the dance.
6. Exit ticket: What are three things you learned about the Cueca today?



- c. Show video of Cueca. Ask students what they notice about the clapping during the dance
  - i. The dancers do it at the beginning but not while they dance
  - ii. The crowd around them are the ones clapping.
    - 1. The crowd isn't just watching, but actually participating in the music by playing the rhythm.
- 4. Continue teaching the Cueca Dance
  - a. Review what was taught last class and continue on.
  - b. By the end of this class, students should know the basic form of the Cueca
    - i. Instrumental start with dancers walking onto the dance area and then waiting for the lyrics. While this is happening, they are clapping.
    - ii. When lyrics start, the dancers dance in circular motions around each other but never touching. In some forms of the dance, the boy imitates what the girl does
    - iii. During the entire dance, both are waving their handkerchiefs
    - iv. At the end, they come together, the boy offers the girl his arm and they walk off the dance area together.
- 5. Exit Ticket: What is something new you learned today, what is something you are still unsure about?

## Lesson 4: What They Wear

**Objective:**

- Students will be able to make connections about culture and costuming
- Students will be able to apply what they have learned to a new presentation
- Students will be able to explain their reasoning being what they explain to the class.

**Materials:**

- Video examples – 1, 2, 3 if needed
- Materials – poster board, markers, crayons, internet capable device, exit ticket

**Procedure:**

1. Do Now: With a partner, quietly practice the cueca rhythm
2. Students will research what dancers wear when they dance the cueca.
  - a. Split students into groups of 3-4
  - b. Each group will get a tablet or computer to research their specific kind of cueca dance and costume. (about 20 minutes) Give groups different areas such as:
    - i. Cueca in Northern Chilean villages
    - ii. Cueca in Southern Chilean villages
    - iii. Cueca National Competition
    - iv. Cueca Sola
  - c. Each group will also receive a poster board and markers/crayons/colored pencils.
    - i. Students will draw and label the different parts of the costumes and give an explanation when able about them.
    - ii. If possible, allow them to print some pictures they find as well to attach to the poster
  - d. When time is up, have students meet with the other groups that had the same topic (if the class was large enough to have multiple groups have the same topic) and discuss what they found.
  - e. Have students present to the class their posters and allow them to give 5-10 (depending on the class and time constraints) facts about what they learned.
  - f. Hold on to their posters and hang them up so they can be used for the next class.
3. Practice Cueca (if time allows)
4. Exit Slip: Which costuming do you like the best and why?

## Lesson 5: Welcome to the Dance-Off

**Objective:**

- Students will be able to make connections about culture and costuming
- Students will be able to apply what they have learned to a new presentation
- Students will be able to analyze a song and dance and make connections to their own experiences and to other examples
- Students will be able to execute movement that fits rhythmically with the music
- Students will be able to explain their reasoning being what they explain to the class.

**Materials:**

- Video examples – 1, 2, 3
- Materials – do now, paper, pencil, crayons, exit ticket

**Procedure:**

1. Do Now: Write three things you know about Chile now that you didn't know before we started this unit
2. On the Smart Board/dry erase board, write The (your school name here) School Cueca Dance Competition.
  - a. Explain to students that they are going to be having a cueca competition in class and are going to use the day to prepare and practice.
  - b. Unlike the competitions in Chile, they may choose which style of the cueca they want to do.
    - i. They must be able to explain their decisions and show how it ties together.
  - c. Show the three examples from the 2<sup>nd</sup> class to remind students of the different styles.
  - d. Remind students that costuming is very important to show different styles of the dance and that their clothing choices should match their dance for the presentation
    - i. \*\*\*\* CHECK WITH YOUR ADMINISTRATOR if you school has a uniform to verify students may dress up for this project\*\*\*\*\*
    - ii. Depending on your district, students may be able to create costumes at home and bring them in. In other district, this is a financial impossibility. Knowing your students, make the best call. If dressing up isn't an option, you can have them make a poster of what their costumes would look like if they wore them and they can explain their choices from there.
  - e. Show students rubric of how they will be assessed in the competition and post it in the classroom so they can check it themselves during their rehearsal time.
  - f. Pair students up as best you see fit and allow them to practice.

- i. This is another great opportunity for informal assessment. Conference with groups about their decisions as well as redirect those who may be having a hard time reviewing the dance steps.
  - ii. Give students time warnings and suggestions about what may be useful to do before class is over
    - 1. Have they reviewed the dance
    - 2. Have they chosen their type of costuming
    - 3. Have they decided on how to make their costumes/poster
  - g. Bring whole class back together and allow for a few minutes of Q&A time to clear up any misconceptions or concerns
- 3. Exit ticket: Which type of cueca performance are you performing. Why did you choose it?

## Lesson 6: Competition Day and Final Wrap Up

### Objective:

- Students will be able to make connections about culture and costuming
- Students will be able to apply what they have learned to a new presentation
- Students will be able to analyze a song and dance and make connections to their own experiences and to other examples
- Students will be able to execute movement that fits rhythmically with the music
- Students will be able to explain their reasoning being what they explain to the class.

### Materials:

- Video examples – used for audio sources 1, 2, 3
- Materials – rubrics, post assessment

### Procedure:

1. Do Now: Meet with your partner. Make sure your group is prepared to perform
2. Review expectations on how students act while others are performing
  - a. Attention to performers
  - b. No talking or giggling
  - c. Applaud the group for their courage when done
3. Ask students what the role of the onlookers is during the cueca
  - a. They are all participating by clapping the rhythm
  - b. Tell students that is the expectation during these performances as well.
4. Give the opportunity for students to volunteer to go. If no volunteers, select groups to perform.
5. Student performances
  - a. Ask them to quickly explain which version of the cueca they are doing and to describe their costumes.
  - b. Allow group that is dancing to start the rhythm and have classmates join in.
    - i. This is a good assessment opportunity in small groups to check for understanding of the cueca rhythm learned.
  - c. Allow students to dance
  - d. When done, have three students who are watching give three (one each) positive feedbacks about the performance
  - e. Teacher gives student feed back as well.
  - f. Continue process until all groups are done.
6. Give students the written post-assessment

- a. If time allows, have them switch papers with a partner and review answers as a class.
  - b. Allow students to review their assessment before handing them in.
7. Exit Ticket: What did you enjoy most about this unit, what did you enjoy least about this unit?



## Videos

1. Cueca national Competition - [https://www.youtube.com/watch?v=l371\\_0KNjbo](https://www.youtube.com/watch?v=l371_0KNjbo)
2. Town celebration Cueca <https://www.youtube.com/watch?v=IG3ZeWZjeIM>
3. Cueca Sola - <https://www.youtube.com/watch?v=EmVl6CcGOxE>
4. Chilean Children group Cueca - <https://www.youtube.com/watch?v=7v0le4ImeRo>
5. Town celebration, modern day -  
<https://www.youtube.com/watch?v=6yDsDtAKShw>
6. Little Boy Cueca - <https://www.youtube.com/watch?v=VAaxnXJAJkQ>
7. How to dance the cueca - <https://prezi.com/ahtacqxfy3by/copy-of-steps-of-the-cueca/>
8. Geography of Chile - <https://www.youtube.com/watch?v=8P4Hi99hUJc>

Materials

Lesson One Do Now

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Do you think countries that are next to each other influence each other? Why?

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Lesson One Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What or whom do you think influences music in Chile?

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Lesson 2 Do Now

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Where is Chile and what influences their culture?

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Lesson 2 Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What are three things you learned about the Cueca today?

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Lesson 3 Do Now

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Name two places or events where the cueca may be danced.

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Lesson 3 Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What is something new you learned today, what is something you are still unsure about?

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Lesson 4 Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Which costuming do you like best and why?

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Lesson 5 Do Now

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Write three things you know about Chile now that you didn't know before we started this unit?

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Lesson 5 Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Which type of cueca performance are you performing? Why did you choose it?

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Lesson 6 Exit Ticket

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What did you enjoy most about this unit and what did you enjoy least about this unit?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Color Chile RED. Color Ocean BLUE. Color Countries touching Chile GREEN



List Countries that boarder Chile:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

In each column, take notes on the video of each dance. After the three videos, find what is the same and what is different in the three columns.

Video 1	Video 2	Video 3



Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Pre and Post Assessment

Answer the following questions to the best of your ability!

1. Where is Chile located on a map? \_\_\_\_\_
2. Name one Country that borders Chile? \_\_\_\_\_
3. What is the cueca? \_\_\_\_\_
4. Name one place you might see the cueca performed. \_\_\_\_\_
5. Who usually performs the cueca together? \_\_\_\_\_
6. What are the three separate parts of the cueca?  
\_\_\_\_\_
7. What is worn during formal competitions of the cueca for boys?  
\_\_\_\_\_
8. What is worn during formal competitions of the cueca for the girls?  
\_\_\_\_\_
9. What do the performers hold during the cueca? \_\_\_\_\_
10. What is one instrument you may hear during the cueca? \_\_\_\_\_

## Elementary General Music Rubric for Standards & Benchmarks: The Cueca

Teacher Name: \_\_\_\_\_

Student Name: \_\_\_\_\_

CATEGORY	Basic 1	Proficient 2	Advanced 3
<b>Standard 1, Benchmark 2 - Perform Rhythmic Patterns</b>	Student cannot perform pattern without help from the teacher.	Student performs the pattern correctly without help from teacher.	Student is not only correct, but also performs the pattern fluently.
<b>Standard 4, Benchmark 1 - Forms opinions about music</b>	Student may have an opinion about music, but is unable to support it with valid criteria.	Student expresses valid opinions about music and supports his/her opinions.	Student is able to compare/contrast musical styles and support opinions about music choices.
<b>Standard 5 - Music &amp; Other Disciplines</b>	Students is unable to define how music relates to culture, history, and other school subjects.	Student can identify several ways how music relates to culture, history, and other school subjects.	Student draws parallels between the development of music and culture, history, and other school subjects.
<b>Standard 4, Benchmark 1 - Forms opinions about music</b>	Student may have an opinion about music, but is unable to support it with valid criteria.	Student expresses valid opinions about music and supports his/her opinions.	Student is able to compare/contrast musical styles and support opinions about music choices.

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